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117

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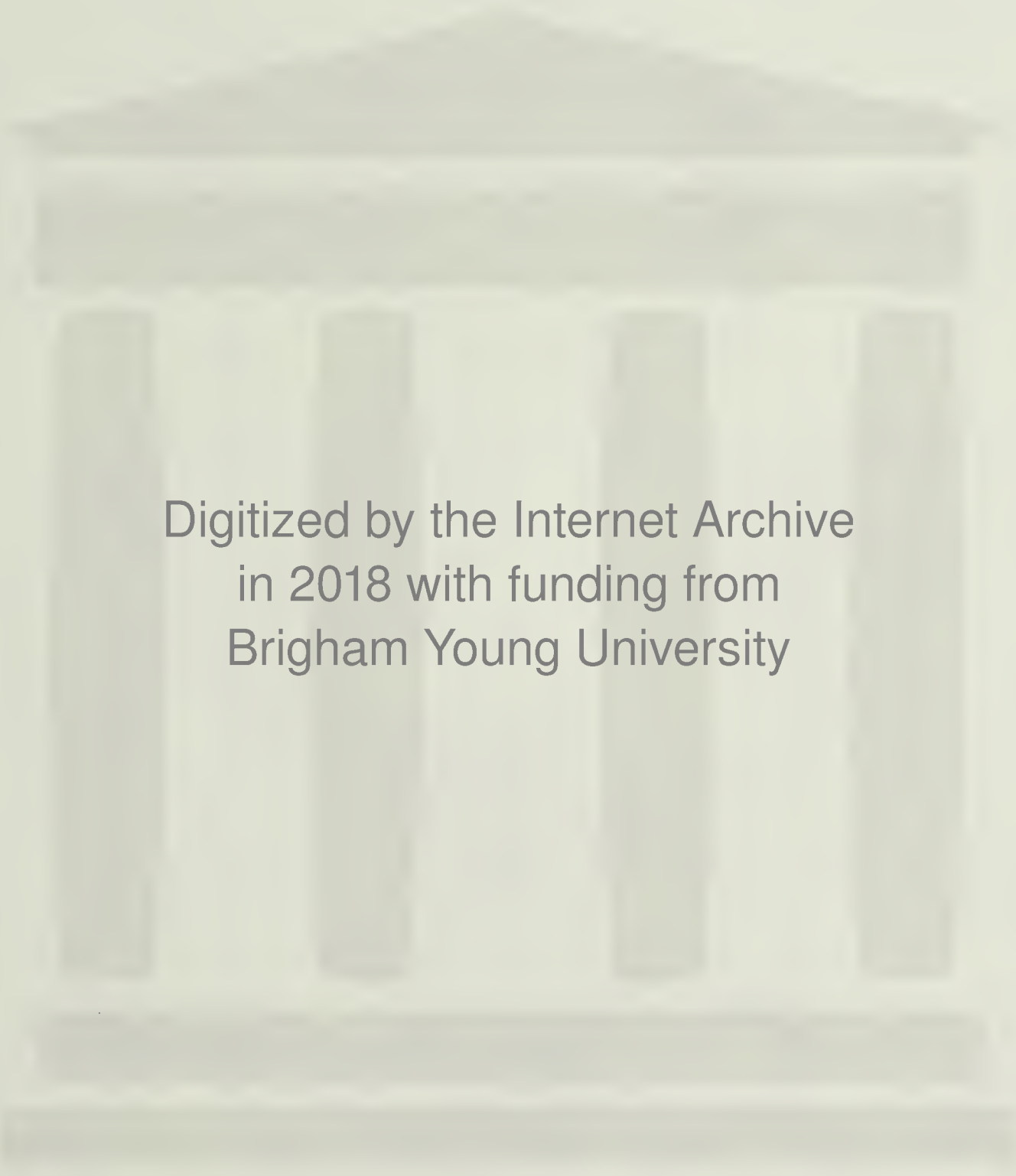
1937





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and Rosalie R. Pratt  
Harp  
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96



CARLOS SALZEDO

# Scintillation

*Xor*

HARP

5

\$1.25

ELKAN-VOGEL CO., INC.  
PHILADELPHIA, PA.









21  
117  
134  
52-9  
1-57

to Marjorie Call

# Scintillation

Pao Salzedo  
1936

# NOTE

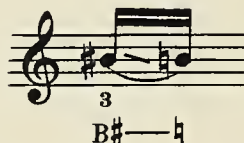
Read all notes natural unless preceded by a # or a b. The ♮ is only used occasionally, by way of precaution.

Toute altération (#, b) n'a de valeur que pour la durée de la note qu'elle précède. A moins d'indication contraire on doit donc considérer chaque note comme non altérée. Le ♮ n'est employé qu'occasionnellement, par mesure de précaution.

o o Harmonics are written where they actually sound; they are made on the string an octave lower.  
 0 0 Les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.



Eolian Flux.  
Flux éolien.



Sliding of pedal.  
Glissé de pédale.



Brassy sounds: produced by playing with the fingernails very close to the sounding board.

Sons cuivrés: produits en jouant avec les ongles tout près de la table d'harmonies.



An expressive accent.  
Un accent expressif.



to muffle.  
pour étouffer.



to muffle, with the left hand, a chord (or a single note) played with the right hand, or vice versa, or with both hands.

pour étouffer, avec la main gauche, un accord (ou une note) joué par la main droite, ou vice versa, ou par les deux mains.



to muffle a specified group of strings.  
pour étouffer un groupe spécifié de cordes.



Individual mufflings.  
Etouffés individuels.



to muffle in the low register.  
pour étouffer dans le registre grave.



to muffle totally.  
pour étouffer totalement.



to isolate a sound from the preceding sound.  
pour isoler un son du son précédent.

L.V. to let vibrate.  
pour laisser vibrer.

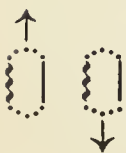
A dot above or under the fingering or at the end of the placing sign (—i) means to leave after a note, that is, not to connect.

Un point au-dessus ou au-dessous d'un doigté ou à la fin du signe pour placer (—i) veut dire de quitter après la note, c'est à dire, de ne pas placer.



Gushing chords. Slide brusquely from the starting note to the end note, as the arrow points (notice the fingering).

Accords en jet. Glisser brusquement de la note de départ à la note d'arrivée, d'après le sens de la flèche (observer le doigté).



Eolian chords. Slide as rapidly as possible across a group of strings: upward (arrow pointed up) with the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> fingers, according to the fingering indicated; downward (arrow pointed down) with the thumb.

Accords éoliens. Glisser aussi rapidement que possible sur un groupe de cordes: de bas en haut (la flèche en haut) avec le 2<sup>me</sup>, 3<sup>me</sup> et 4<sup>me</sup> doigts, suivant le doigté indiqué; de haut en bas (la flèche en bas) avec le pouce.

# Scintillation

CARLOS SALZEDO

**Harp**

$\text{♩} = 56$  *espressivo* *rall.* *a tempo*

*mf* *p* *p*

*molto espressivo*

*mp* *sostenuto*

*ff* *mf* *p*

*L.V.*

B $\flat$  F $\sharp$  G $\sharp$  E $\flat$  A $\flat$  G $\flat$  F $\flat$  B $\flat$  A $\flat$



This page contains five systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical elements:

- System 1:** Features a melody in the treble staff with fingerings (1, 2, 3, 4) and dynamics *mf*, *sostenuto*, and *p*. The bass staff has chords and fingerings (1, 2, 4). Chord symbols below include F# and Eb.
- System 2:** Continues the melody with dynamics *f*, *p sub.*, and *f*. The bass staff has chords and fingerings (1, 2, 4). Chord symbols include C# and Bb.
- System 3:** Features a melody with dynamics *espressivo*, *p espressivo*, and *molto sostenuto*. The bass staff has chords and fingerings (1, 2, 3, 4). Chord symbols include Eb and Gb.
- System 4:** Features a melody with dynamics *ben ritmato* and *f*. The bass staff has chords and fingerings (1, 2, 3, 4). Chord symbols include Bb and D#.
- System 5:** Features a melody with dynamics *espressivo*, *p*, *mf*, and *p*. The bass staff has chords and fingerings (1, 2, 3, 4). Chord symbols include B# and D#.

The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The dynamics range from *p* (piano) to *f* (forte). The tempo/mood markings include *sostenuto*, *espressivo*, and *ben ritmato*.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic and includes various fingerings (1, 2, 3, 4) and slurs. A crescendo leads to a forte (*f*) dynamic. A bracketed section of 8 measures is indicated above the staff.

Second system of the musical score. It continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The word *espressivo* is written above the staff. There are two *L.V.* (Larghetto Vivace) markings. The system ends with a 4-measure rest and a fermata.

Third system of the musical score. It features piano (*p*) and mezzo-forte (*mf*) dynamics. The word *espressivo* is written above the staff. There are two *L.V.* markings. The system ends with a 4-measure rest and a fermata.

Fourth system of the musical score. It features piano (*p*) and mezzo-forte (*mf*) dynamics. The word *espressivo* is written above the staff. The tempo marking *rit. . . . . atempo. Poco più lento: ♩ = 48, e senza rigore* is present. The system ends with a 4-measure rest and a fermata.

Fifth system of the musical score. It features mezzo-forte (*mf*) dynamics. The system ends with a 4-measure rest and a fermata.



1 2 1 3 2 1      1 4 2 3 2 1      1

*mp molto espressivo*

L.V.

G# ———— q ———— # ———— q  
B# ———— q ———— # ———— q

3 4      2 4      3 2      1 2 1 3 2 1      1      1      1      1

*p* < *mf* > *mp* > *mp* > *mp* > *p*

G# ———— q ———— # ———— q ———— q ———— q ———— q ———— q  
B# ———— q ———— q ———— q ———— q ———— q ———— q ———— q

A#

*ben ritmato nonchalant*

*p ma sonoro*      *mp*

♩ = 80

Bb      F#      D#

G# ———— q ———— q ———— q ———— q ———— q ———— q ———— q  
C# ———— q ———— q ———— q ———— q ———— q ———— q ———— q

G# ———— q ———— q ———— q ———— q ———— q ———— q ———— q  
C# ———— q ———— q ———— q ———— q ———— q ———— q ———— q



*f sub.* *p sub.*

F $\flat$  E $\sharp$  D $\sharp$  G $\flat$  F $\sharp$  E $\flat$

*mf crescendo* *f cresc.* *piu f* *diminuendo* *molto*

F $\sharp$  B $\sharp$  G $\sharp$  A $\sharp$  G $\flat$  D $\sharp$  F $\flat$  E $\sharp$

*p*

G $\sharp$  C $\flat$  B $\sharp$  A $\sharp$  C $\sharp$  B $\sharp$

*mf sub.* *dim.*

A $\flat$  G $\sharp$

System 1: Bass clef, 2/4 time signature. The piece begins with a piano (*p*) dynamic. The left hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. The right hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. A dashed oval with an upward arrow is placed above the first measure of the right hand. A *molto* marking is present at the end of the system.

Chords: A $\flat$ , D $\flat$

System 2: Treble clef, 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The left hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. The right hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. A dashed oval with an upward arrow is placed above the first measure of the right hand. A *molto* marking is present at the end of the system.

Chords: F $\sharp$ , B $\sharp$ , F $\sharp$ , C $\sharp$

System 3: Bass clef, 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The left hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. The right hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. A dashed oval with an upward arrow is placed above the first measure of the right hand. A *molto* marking is present at the end of the system.

Chords: D $\flat$ , C $\sharp$ , B $\flat$

System 4: Treble clef, 2/4 time signature. The piece begins with a forte (*f*) dynamic. The left hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. The right hand plays a series of chords, mostly triads, with fingerings indicated by numbers 1, 2, and 3. A dashed oval with an upward arrow is placed above the first measure of the right hand. A *molto* marking is present at the end of the system.

Chord: E $\flat$



ff

L.V.

E $\flat$  C $\sharp$ D $\sharp$  bC $\sharp$  E $\flat$

loco

ff

*mf*

ff

sfz

sostenuto

G $\sharp$  G $\flat$  D $\flat$

*sempre ben ritmato nonchalant*

p

sfz

A $\flat$  C $\sharp$  B $\flat$  A $\sharp$

*mf*

cresc.

f

più f

sfz

G $\sharp$  C $\sharp$  D $\sharp$  E $\flat$  F $\flat$ E $\flat$  B $\sharp$  E $\sharp$

(1) Slide with the back of the 4<sup>th</sup> fingernail.  
*Glisser avec le dos de l'ongle du 4<sup>me</sup> doigt.*



*stesso tempo*

8

*mp*

*loco* 8

*loco*

*mp*

*ff*

*loco*

F#

Ab

(*loco*)

*f sub.*

*mp*

*ff*

Gb

D#

8

*f sub.*

*loco* 8

*loco*

*f sub.*

*mp*

*ff*

*loco*

A#

D#

(*loco*)

*p sub.*

*p sub.*

*mp*

*ff*

*loco*

Ab

G#

D#

*molto*

*accel.* - - - - - *vivo*  
♩ = 108

*molto*

*mp* *f* *L.V.*

*Vivo, ma non presto*

♩ = 120

E♭  
B♭

*p*

F♭

*L.V.*

*scintillant*





Bb

Gb



Gb

Eb  
D#

C#

F# ——— #



B# ————— b

A#

D#



E# ————— b



*mf*

$G\flat$   $F\sharp$   $G\sharp$  —  $b$   $A\sharp$   
 $D\flat$

*f* *p*

$F\sharp$   $D\sharp$  —  $b$   $C\sharp$   
 $1/2$   $2$   $1/2$   $2$   $1/3$   $1$   $2$   $1/2$

*f* *mf*

$E\sharp$  —  $\sharp$   $B\sharp$  —  $b$   $A\flat$  —  $\sharp$   
 $1/2$   $2$   $1/2$   $2$   $1$   $2$   $1/2$

*molto* *ff*

$D\sharp$  —  $\sharp$   $1/2$   $1/2$

*barbaro (rigorosamente in tempo)*

*ff*

$E\flat$   
 $D\flat$

*molto lento*  
♩ = 40

*molto espressivo*

*ancora più espressivo*

*déchirant*

*(non rapido)*

*p* *pp* *mf* *mf* *ff*

L. V.

F# B# G#

*ancora più lento*  
*calmo e teneramente*

*(sempre molto lento)*

*dolce*

*pp*

Cb 0 0 F# 4 Bb

*meno lento — tempo I<sup>o</sup>*  
♩ = 56

*p*

L. V.

D# C#

F# B#

*molto sostenuto*

*espressivo*

*f* *p sub.* *mf molto sostenuto*

*(senza dim.)*

G# E# F# G# E#

B# C# C# B# B#



*rall.* - - - - - *atempo. Poco più lento:* ♩ = 48, e senza rigore

*p ma espressivo*

C# G# F# G# B#

*mf*

F#

*mp molto espressivo*

G# B#

L.V.

*molto lento e sostenuto*

♩ = 40

*p* *mf* *p* *mp* *molto* *f* *p*

F# # Ab



*poco meno lento — souple*

♩ = 46

*p* *o dolce* 6

E♭  
B♭

*espressivo e ben sostenuto**poco rit.*

*f* *mf* *p*

A♭  
C♯

E♭  
A♯

*atempo*

*pp* *dolcissimo* *mf* *p*

A♭  
B♯

F♯

A♯

*molto espressivo e molto sostenuto**poco rit.*

*f* *mf* *p*

E♯  
C♯

A♭

G♭  
B♭

A♯  
D♭

E♭ — C♯

E♭

*Vivo*

♩ = 96

*ben misurato (senza accel.)*

*p*

(senza cresc.)

F $\flat$ *cres - cen - do f*

*sfz*

G $\flat$ D $\flat$ E $\flat$ *stesso tempo  
triumphant*

*ff*

*molto ritmico*

A $\sharp$ G $\sharp$   
D $\flat$  C $\sharp$ 

G $\flat$   
C $\flat$  D $\flat$ A $\flat$   
C $\flat$  B $\flat$



First system of musical notation. It consists of two staves (treble and bass clef) with complex chordal textures. Above the staves, there are two dashed boxes with arrows pointing down to specific chords. The first staff has a '7' above the first measure and a '3' above the second measure. The second staff has a '1' above the first measure and a '3' above the second measure. Below the staves, there are two sets of chord symbols:  $A^\sharp$   $B^\flat$   $C^\sharp$  and  $A^\sharp$   $C^\flat$   $B^\sharp$ .

Second system of musical notation, similar to the first. It features two staves with complex chordal textures. Above the staves, there are two dashed boxes with arrows pointing down to specific chords. The first staff has a '7' above the first measure and a '3' above the second measure. The second staff has a '1' above the first measure and a '3' above the second measure. Below the staves, there are two sets of chord symbols:  $A^\sharp$   $B^\flat$   $C^\sharp$  and  $A^\sharp$   $C^\flat$   $B^\sharp$ .

Third system of musical notation. It consists of two staves (treble and bass clef) with complex chordal textures. Above the staves, there are two dashed boxes with arrows pointing down to specific chords. The first staff has a '3' above the first measure and a '2' above the second measure. The second staff has a '3' above the first measure and a '2' above the second measure. Below the staves, there are two sets of chord symbols:  $A^\sharp$   $B^\flat$   $C^\sharp$  and  $A^\sharp$   $C^\flat$   $B^\sharp$ .

*stesso tempo*  
*appassionato*

$\otimes$  *più ff*

Fourth system of musical notation. It consists of two staves (treble and bass clef) with complex chordal textures. Above the staves, there are two dashed boxes with arrows pointing down to specific chords. The first staff has a '3' above the first measure and a '2' above the second measure. The second staff has a '3' above the first measure and a '2' above the second measure. Below the staves, there are two sets of chord symbols:  $E^\flat$   $C^\sharp$   $F^\sharp$   $B^\flat$  and  $F^\sharp$   $B^\flat$   $C^\sharp$   $B^\flat$ .



*accelerando un poco*

B $\sharp$  D $\flat$

*allargando* *a tempo jubilant*

*fff*

C $\flat$  E $\flat$  G $\flat$  D $\sharp$

*quasi trombe*

*L. V.*

Sept. 9, 1936  
Camden, Me.

























